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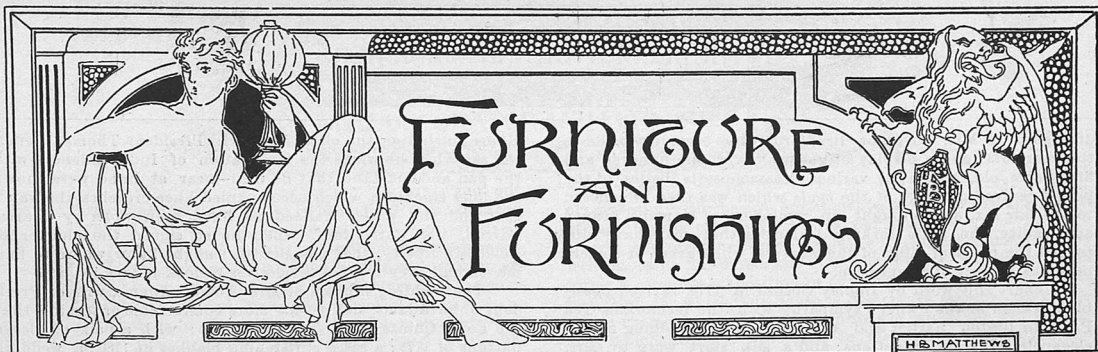
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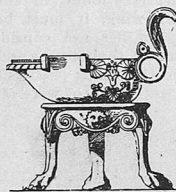
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SOUVENIRS IN THE STATE BUILDINGS AT THE WORLD'S FAIR.

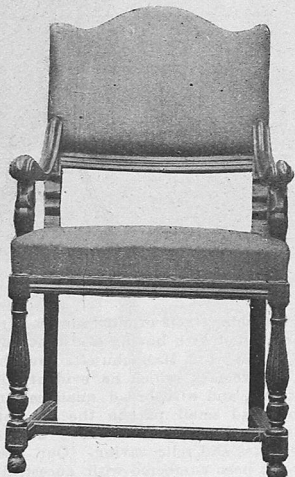
BY MRS. S. A. BROCK PUTNAM.



IN the exhibits of all the great International Expositions, up to the present time, the element of romance has been more or less conspicuously absent. It is not the object indeed of these vast aggregations of the earth's products and man's industries, to revive the past in what is displayed, but to bring forward what is of immediate interest and concern. What was done in art and manufactures a hundred years ago is of little

importance compared with what has been done within the last half of the decade, embracing the period between the last World's Fair in Paris and our late Fair in Chicago. And for good reason. These useful enterprises are not for exhuming and illustrating the accomplishments of the ages that are gone, but to bear testimony to the world's advance in all the material affairs of life; to give evidence of the energy, the industry, the ingenuity which now enter into effort in every direction connected with the means of living and the present comfort of the human race.

It is nevertheless pleasant in these collections of things notable and curious, whether in articles of taste, or merely of



CROMWELL CHAIR. DESIGNED BY ALDHAM HEATON.

convenience, now and then to come upon something that has the flavor of antiquity and may be invested with a history; something which has lost the smell of paint, or of which the varnish is no longer glistening; something of the faded and pathetic respectability of remote fashion or construction; an old picture of no value save as an heirloom; an old gown, a jewel or a piece of stuff, the like of which is not seen on the persons, or in the shops of to-day. Therefore, it was with no small degree of interest that we took account of the slender store of mementoes

to be found in certain of the State Buildings of the Columbian Exposition. Of souvenirs (as seemed most meet, as coming from the mother of States), the collection in the Virginia House, the duplicate Mount Vernon, when considered on the whole was perhaps the richest; or at least the most interesting. But with bare reference to the standing furniture, the pictures, bric-a-brac, etc., it was touching to turn from woman's work of to-day in the Woman's Building, to woman's work of more than a century ago in Virginia, or Massachusetts, or Pennsylvania, or Connecticut, or New Hampshire; to turn from an epic in silk



GEORGIAN DINING ROOM CHAIR. DESIGNED BY ALDHAM HEATON.

from a loom of Lyons in France, or some of the handsome manufactures of our own country, to examine a bit of silk or chintz, or painted lawn, such as was worn by our honored great-grandmothers.

In the Virginia Building there was a bed canopied with curtains of net-work done by a matron of the State, from cotton grown on her own plantation, and carded and spun by her own domestics—an accomplishment of industry and skill that is not exceeded by the handiwork of her descendants.

A story of a child's energy and ambition, and mayhap weariness of body, was told in a unique piece of embroidery, done by little Mary Parsons, of Massachusetts, in 1740, at ten years of age; and in the Massachusetts exhibit was a bed-quilt made of pieces of silk gowns that belonged to Mrs. General George Washington—dainty brocades of pale-tinted groundings and Pompadour designs. Happily at that time the crazy quilt *fureur* had not possessed the women of the Bay State; while of the quilt in question it must be said, it is important because of the materials of which it is made, rather than for design. It is probable indeed that the creations of patchwork which took form in distinctive patterns, to which were given fanciful names, were of later date and might have been the result of the evolution of fancy.

Old Plymouth, with its limited chances for the enjoyment of sumptuary luxuries, was recalled in the remnant of the wed-

ding gown of Mrs. Governor Bradford, who became a bride in the year 1633; and a display of gowns "over one hundred and fifty years old," worn by various Massachusetts belles of the period revived glimpses of the *mode* which was then of concern to the fair sex, and brought up reminders of woman's beauty and vanity, the little lurking jealousies that may have disturbed the peace of mind of the wearers, when grace or comeliness was subject of comparison.

A court suit worn by Dudley Cotton in 1776, revived possible question of the owner's sympathy with the memorable Tea Party in Boston harbor and the consequent abridging of the elegancies of social functions; and a silk skirt worn by Mrs. John Hancock, with an embroidered satin vest in which Governor Hancock disported, gave evidence of the elegance in dress in which the founders of our republic indulged.

A pair of slippers of 1750, of style not unlike those of the period of Marie Antoinette, recalled the stiff and stately measures of the minuet, and a quaint and curious doll a hundred years old, carried us into the primitive chintz-hung nursery where the small owner of the manikin anticipated future duties and responsibilities in enacting the mother.

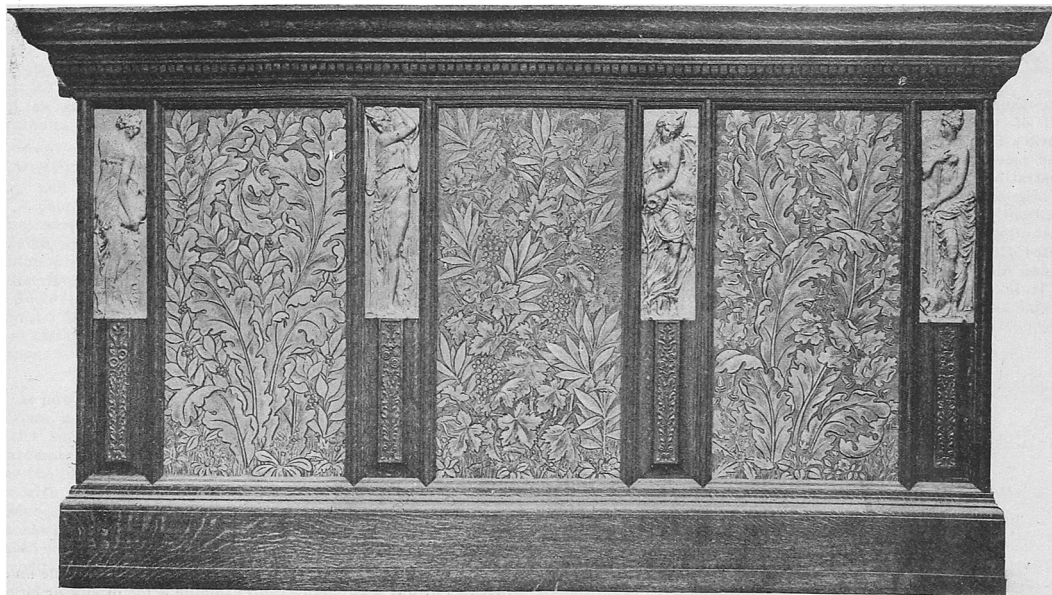
A lot of old band-boxes recalled the agonies in millinery that Boston then underwent, and the carefulness with which the dames

House, including the chair in which President Thomas Jefferson sat when he wrote the Declaration of Independence—with the pen and inkstand that he used—near at hand were shown the long stockings which accompanied knee breeches, the waistcoat and the watch claimed to have been worn by Charles Carroll, "of Carrollton," when he so signed the charter of American liberty, that the British "might know where to find me, should they trouble themselves to look for me."

The wedding slippers of Mrs. Abigail Adams, wife of President John Adams, not a whit more comfortable or sensible than the Louis Quinze tortures of our time; with a pair of sleeve buttons of 1778; a satin christening blanket of 1780; a wedding ring a hundred and fifty years old, and a baby's cap of a century ago, were among the interesting relics brought together in the New Hampshire House.

The articles enumerated, with some of importance, include about all which had bearing upon woman's handiwork and personal belongings, in the exclusive collections found in the State buildings of the late fair, a meagre showing, it must be admitted, when the sources of American families are considered, however, little given to the treasuring of their looms and souvenir gathering, they may have been in the past.

It will be noticed that the exhibits referred to were all



DINING ROOM OVERMANTEL IN OAK, WITH SILVERED AND LACQUERED CASTS AFTER JEAN GOUJON ON PILASTERS, AND THREE PANELS PAINTED IN COLOR AND GOLD.
DESIGNED BY ALDHAM HEATON.

of "ye olden time" put away their best bonnets, smoothing out and folding up the ribbon-strings, deftly slipping a small roll of cotton wadding in the loops of the bows, to keep them in shape, straightening up each flower and smoothing out each feather to preserve a look of freshness to the creation; and queer, quaint, laughable old bonnets of Navarino and Lusan braids brought up the fair ringlet-shadowed faces they once framed in bright with bewitching smiles, and dangerous from roguish glances—the admiring gallants of the promenade and the meeting-house—whispered compliments, slyly-exchanged vows on the doorstep, with the moon and stars as witnesses, and other tender passages of intercourse encouraged by beauty and the boy-god.

In the collection brought together in the Connecticut Building were a set of curtains imported from England in 1706, which had shaded the windows in the drawing room of an old Colonial mansion; and a bed spread embroidered in 1748, by Mrs. Rachel Hillhouse—a painstaking piece of handiwork that was doubtlessly devoted to the guest-chamber, with the spotless linen redolent of the odor of thyme or rose-leaves.

With a notable collection of relics, in the Pennsylvania

from a few of the older states of our country. Mr. Henry Ward Beecher was accredited with having said that "of all the states in the Union, Virginia and Massachusetts are the only states with histories," a remark which he evidently intended to be construed relatively, and with broad qualifications. It is certain that history had small part in the appointments of our late marvelous World's Fair. We have not been a people devoted to keepsakes and relic saving. Our westward march of Empire has not been cumbered with ancestral effects. The vendue remorselessly sacrifices household mementoes, and with the exchange of owners domestic reminders lose their sacredness. The spirit of vandalism which finds expression in the obliteration of the old to make way for the new, invades the inside as well as the outside of our homes; and destruction and condemnation has been the rule, it may be said, in American households. We are not indeed as a people invested with a distinguishing reverence for the venerable—this fine instinct, as it would seem, having been blunted, if not destroyed by the idea which is ingrained in our political institutions, and which conserves our greatness.